

# UJIMA

Volume 1 Number 2

December 1974, January 1975

## Kwanzaa- a celebration of unity

Kwanzaa, celebrated December 26th through January 1st, is our Afrikan holiday that was a tradition centuries before the birth of Christ. Kwanzaa is a Swahili word meaning the "first fruits." Our brothers and sisters in Afrika originated Kwanzaa to mark the harvesting of the first crops and the importance of living and working together to create a better and more productive community.

Today, for Black people in America, few of us are farmers, yet the essential meaning of Kwanzaa has stood the test of time. The importance of the

collective effort in providing for the good of the Black community is as great now, if not greater, than it was for our Afrikan ancestors.

By celebrating Kwanzaa that is the spirit of "Unity towards better community," Black people can carry on the tradition of the collective spirit to achieve a more ideal (original Afrikan) community.

There are certain objects which symbolize the essential spiritual nature of Kwanzaa:

MKEKA, a straw mat which symbolizes the foundation on which all existence rests; the

following items are placed on this mat;

KINARA, holds the seven candles and represents the original stalk from which, all sprang.

MSHUMAA, the seven candles are red, black, and green. They represent the Seven Principles, NGUZO SABA, on which the First-Born set up our society in order that our people might get the maximum from it.

MUHINDI, the ears of corn, represents the children of the family and their potential to parents symbolizing the im-

mortality of the nation. There should be an ear of corn for each child in the house. A childless home has one ear of corn to signify its potential.

ZAWADI, the presents reward the parents and the children for their labors and inspires commitment of good acts and thoughts in a social sense.

## The student co-op: what does it mean to black students

by Anthony Greenfield

The central theme of the UCSD student government, known as the Co-op, is cooperation. At this time, it is doubtful that many students support this idea. Perhaps it was the budget disputes, or maybe the voting procedures which placed organizations at each other's throats, and at times, turned the meeting into mayhem. From a Black perspective, a brother or sister may well question the need to participate in such an organization. On the surface, it would seem as if little could be accomplished for Black students by working with the Co-op. However, despite all the confusion, there are several very strong reasons for Black participation on the individual, organizational, and governmental (the Co-op itself) levels:

- 1) The Co-op holds the purse strings for all organizations on campus. Black students must get involved in the budget allocating process.
- 2) The Co-op makes decisions which can benefit or disadvantage Black students. We must be present to find out about new policies or programs which may affect us.
- 3) The Co-op is becoming increasingly critical of organizations which request money, yet do not supply the Co-op with information concerning the activities of the group. The danger here is that if Black organizations do not keep up with the requirements as prescribed by the Co-op, action may be taken to cut off funds from the organization. Then, without alternative funding sources, a Black organization will be destroyed.

If Black students can somehow spare the time, energy, and patience needed to work with the Co-op, the results will be: 1) A better awareness of campus politics. 2) The position to nip potential backlashes, interrogations (on trumped-up charges), and policy making which may be dangerous to Black students, in the bud. These benefits make participation in the Co-op not only desirable, but essential.

Brothers and sisters, I'm aware that the student government is in a sense, an arm of the larger campus administrative system. But, I insist that passivity can only bring about more problems. At UCSD, what Black students don't know about campus policies can hurt us. In order to provide Black input into a very important area, we must attend Co-op meetings, defend our positions, vote down propositions of harm to Black students, and participate directly in the policy making process (Co-op committees). So Black student, why don't you check out the Co-op?

## Dick Gregory- a phenomena

There was a time when Dick Gregory was billed as a comedian, but while listening to him in Peterson Gym at San Diego State University, it became distinctly obvious that this was, for him, an almost empty title. Dick Gregory, brothers and sisters, for those of you who did not see him and are not that familiar with him is more than even a political and social activist - he is a phenomena. Having seen him two years ago at Casa Del Prada in Balboa Park, I guess I was luckier than most folk cause although I didn't know what he'd be talking about specifically, I knew that seeing him would be cathartic in terms of ridding myself of old, worn ideas and replacing them with new and vibrant ones.

Much of his speech did, of course, deal with the politicality of control in this country. Early in his speech he talked about the scare tactics used in the last presidential election where the Nixon gang got white folks so hung up on being scared of and watching Black folks, that they didn't have time to identify their real enemies, which were those folks most like themselves, who not only had the potential but did, in fact, commit crimes against the country.

Bro. Gregory also talked about the irony of and the sudden concern for bussing whereby it has become a major political issue. But we know what the trip is. The trip is bussing white kids into black neighborhoods which has people in an uproar because as Brother Gregory pointed out bussing is no "new" issue to Black folks. Black children have been bussed for years past many white high schools to get to a black one where even then the major focus was not on academics (as we know it) but on how well brothers learned how to dribble a basketball only to wake up after 12 years and find that there was NO way to dribble up on a job. Many Black folk have been and still are being duped into believing that the same racist structure who would not treat them right is gone miraculously teach them right.

Another important aspect of Bro. Gregory is what he calls the "Revolutionary pimp" who spouts much rhetoric on how Black folks gone get over while passing the joint (for the wine) and rappin

about how anti-systematic getting "high" is while refusing to acknowledge and identify who the ultimate generous benefactor of this "good luck" (weed) is.

Dick Gregory has been and still is prophetic in his predictions and this time the word is Famine. He feels that this state is being unnecessarily induced and manipulated by the powers that be. However, he feels that there is hope. One of the sources for this hope he feels, is going to be learning how to fast and learning do it properly. He suggests that we use fasting, along with an increased awareness of ourselves in terms of the entire universe to get our bodies in tune with nature whereby we can secure and maintain the kind of karma which will see us thru any kind of crisis.

While speaking to a group of students and Mrs. Shirley

Thomas, professor in the Black Studies Dept. at San Diego State before the lecture, Bro. Gregory said that the prevailing attitude on college campuses which he has observed is one of "death preparation" whereby students are literally giving up on life but most of all, on themselves and on other Black folks.

The time has come, he feels, to deal with the reality of the situation as it now exists and then to plot a course for survival, for self-enhancement and not for self-destruction.

Dick Gregory is only one Black man. He shows us what it is - it's for us to decide how to deal with it. We can and not only that, Brothers and Sisters, we will! Survival has been our middle name and hey, guess what? it ain't about giving up now. It's all about living.

## B.S.U. Survey

The B.S.U. surveyed 33% of the Black student population to identify which parts of the university system negatively affects the largest percentage of African students.

The B.S.U. advocates on behalf of African American students experiencing stress due to administrative oversights and inefficiencies.

The number one problem facing Black students is financial aid. Many of the Brothers and Sisters reported that their papers had not been processed properly by the program's staff which resulted in the delay of students registering for courses. The effect may have stifled the student's progress for up to a year. The effect may be profoundly experienced by those who missed enrollment in courses offered yearly and sequentially.

Other students reported that financial aid along with California State Scholarship required that students return part of stipends already granted to them. The rationale was an overestimation of student expense by U.C.S.D.

In the event you continue to have problems with Financial Aid, we recommend:

- 1) Contacting Black Student Union by oral or written communication.
- 2) Contacting Financial Aid Director, address: 214 M.C. Q-013, Ph: 452-3800.
- 3) Contacting Student Affairs Director George Murphy, mailing code: B-023, Ph: 452-4370 Student Center
- 4) Contacting Legal Aid Director Raphael Levin, Mailing Code A-001, Ph: 452-2050, Student Center. Send copies of your communication to the CO-OP, Student Center.

### RESULTS OF SEPTEMBER 21, 1974 B.S.U. SURVEY

- |  |         |        |
|--|---------|--------|
| 1. Have you had any problems with financial aid?         | yes 56% | no 44% |
| 2. Have you had any problems with transportation?        | yes 29% | no 71% |
| 3. Have you had any problems with food?                  | yes 15% | no 85% |
| 4. Have you had any problems with your academic program? | yes 25% | no 75% |
| 5. Have you had any problems with housing?               | yes 8%  | no 92% |

## Ujima Black radio

Ujima Spectrum is black expression on radio. It covers all facets of blackness. The program was conceived by Bro. Tommy Calimee and Bro. Bruce Hanley in the spring of '74'. They felt the lack of black representation at KSDT, the campus radio station, and felt the need to be able to communicate with the brothers and sisters on a regular basis.

Ujima offers black music, poetry, news pertaining to the black community and interviews with such featured guests as Bro. Greg Akili from the Black Federation, Bro. Chris Johnson, program director of Soul 104 FM, Bro. Larry Greenwood of the Black Action Committee (BAC) and Sis. Dianne Evans and Bro. Phil Raefael from the psychological counseling department at U.C.S.D.. In addition to all of this, Ujima Radio also offers Swahili lessons.

Spectrum can be heard from 9:00-10:00 p.m. Tuesday and Thursday, on KDST, 540 AM and 99.5 FM.

## Inside...

Sickle Cell Anemia and Sickle Cell Trait.....Page 2

Pan-African Conference Marks Era Of Peace And Liberation.....Page 3

Pre-colonial Urbanization in Yoruba-Land and Timbuctoo, A Research Paper.....Page 4

Books In Review.....Page 5

The Girl Who Loved Danger.....Page 7

Black Men/White Woman.....Page 8

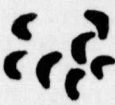
## Sickle cell anemia and sickle cell trait

### What Is Sickle Cell Anemia?

Sickle cell anemia is an inherited condition that is caused by a changed hemoglobin called hemoglobin S. (Hemoglobin is the substance in the red cells of the blood that helps them carry oxygen through the body.) Usually, red blood cells are round.



However, if there is a lot of hemoglobin S (S stands for "sickle") in the red blood cells, when they lose oxygen, they may become pointed or "sickle" shaped like this:



In people with sickle cell anemia almost all the hemoglobin is hemoglobin S. Is Sickle Cell Anemia Different From Sickle Cell Trait?

Yes, very different. Sickle cell anemia is a serious illness. Sickle cell trait is not an illness and normally causes none of the problems which sickle cell anemia produces.

### Where Did Sickle Cell Anemia And Sickle Cell Trait Come From?

They come mainly from Africa. Many of the black people brought from Africa to the Americas (United States, Mexico, South America, Central America, and the Caribbean Islands) had sickle cell anemia and sickle cell trait. In Africa having sickle cell trait helped to protect children from the dangerous disease malaria.

Individuals with sickle cell trait get it from only one parent. People with sickle cell anemia get it from both parents.

### What Is Sickle Cell Trait?

People with sickle cell trait have much less hemoglobin S in their red blood cells than people with sickle cell anemia. In fact, except under very unusual circumstances, the red blood cells of people with sickle cell trait do not sickle. Therefore, sickle cell trait does not normally cause pain or any other problems. It is important to remember that sickle cell trait is not a disease.

But when both a man and woman have sickle cell trait, even if they don't know it, each of their children has a 1-in-4 (25 percent) chance of having sickle cell anemia, and a 1-in-2 (50 percent) chance of having sickle cell trait. Can People Have Sickle Cell Trait Without Knowing It?

Yes. One of every 10 to 12 black Americans and a small percentage of whites have sickle cell trait. However, most people with sickle cell trait don't know that they have it because it usually causes them no problems. The only way to find out is to have a special blood test.

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### Are There Other Inherited Conditions That Occur Commonly In One Racial Group?

Yes. A few examples are:

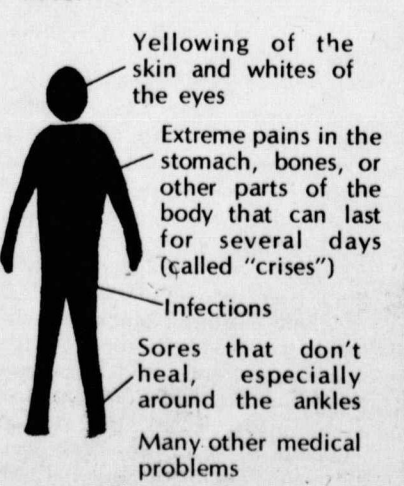
Condition	Occurs Mainly In
Cystic fibrosis	Whites
G6PD deficiency	Blacks
Harelip and cleft palate	Whites
Six fingers (polydactyly)	Blacks

### Who Has Sickle Cell Anemia Or Sickle Cell Trait?

Among Americans, both of these conditions are found mostly in black people but also among Spanish-speaking people and others whose families originally came from countries like Greece, Italy, Turkey, and some others. About 1 of every 500 black Americans is born with sickle cell anemia.

### What Is Sickle Cell Anemia Like?

It is a serious illness. It is not like other kinds of anemia (low blood) you have heard about. Almost all of the hemoglobin in the red blood cells of people with sickle cell anemia is hemoglobin S. These red cells can easily become "sickled" and then stick together, blocking up the small blood vessels and preventing the normal flow of blood. The result is pain and damage to internal organs. People with sickle cell anemia can, from time to time, have:



People with sickle cell anemia need continuing attention from a doctor. Some people with sickle cell anemia have to be in the hospital many times. Whereas some victims die at an early age, some live a normal lifespan.

Alfred Zollar  
Chairman, BSU

## Hairs, moth wings found in canned tuna fish

Rodent hairs, moth wings and parts of insects and maggots were found in samples of canned tuna from 13 of 16 major distributors or canners tested, according to Consumers Union.

Consumers Union, a nonpartisan consumer organization and publisher of Consumer Reports, tested 52 brands of canned tuna for color, condition, aroma, flavor and texture and, as it usually does when testing food, for filth and bacteria.

The tests, published in the magazine's November issue, indicate that, while rich in protein, the tuna samples contained "a disturbing number of rodent hairs, other animal hairs, fragments of feathers, moth scales and insect and maggot parts."

"Of the 16 distributors of tuna whose brands we tested," it said, "13 were represented by at least one filthy sample out of those examined for filth. The pattern of permitting unwholesome adulterants appears industrywide."

The article added, "Although the filth we found is more likely to ruin your appetite than your health, we think the tuna industry badly needs a clean-up."

It noted that the Food and Drug Administration's usual excuse for its lax standards on filth in food is that filth originated in nature and couldn't be readily removed." The article said, "Rats don't live in or around tuna fish in the ocean, nor do birds and maggots, moths or other insects."

"It is therefore safe to conclude that the filth we found in canned tuna was introduced after catching."

Consumers Union said tuna samples from three packers or distributors were clean but added, "We sampled only a few of their products." The three are Grand Union Stores, Nozaki Associates, Inc., which distributes the Geisha Brand, and SSC International, responsible for the Empress Brand.

The other distributors or packers tested were Bumble Bee Sea Foods Division, Castle & Cooke, Inc.; Ralston Purina Co., distributors of Chicken of the Sea and Van Camp's brands; Topco Associates, Inc., responsible for the Food Club label; A&P Stores; First National Stores, distributors of Finast brand; Kroger Stores, which also distributes North Bay brand; Westgate - California Foods, Inc., distributors of Carnation and Breast-Of-Chicken brands; Starkist Foods, Inc., which also distributes Eat Well; S&W Fine Foods, Inc.; Safeway Stores, responsible for Sea Trader and Tempest brands; Del Monte Corp.; Camerican International, whose brand name is Deep Blue, and the Mitsubishi International Corp., whose brand name is Three Diamonds.

Charles R. Carry, executive director of the Tuna Research Foundation of San Pedro, a group representing the tuna industry, said, "It is obvious that Consumers Union investigators know nothing about the tuna industry."

They never contacted anyone here. Our plants are fly-proofed and everything else. I defy anyone to find any flies in our canneries."

Carry said more than 90% of canned tuna sold in the United States was packed in Los Angeles and Puerto Rico and added, "There are no rodents in California tuna canneries."

Furthermore, Food and Drug Administration inspectors have never turned up a case of rodent infestation in any U.S. tuna cannery, and they inspect them frequently."

Los Angeles Time, Tues., Oct. 22, 1974

## You and the community

The Black Action Committee, Inc. (BAC) wishes to congratulate the UCSD Black student newspaper (UJIMA) staff for their successful accomplishment. The newspaper is an asset to the student body, for the printed word captures multitudes in a short time. It is also a feat in itself, because most group consciousness on the campus has subsided tremendously, resulting in a divided core of students.

BAC is designed with the same concept as the third Black value system, UJIMA, "to work collectively and be responsible in building and maintaining our community together to make our brothers and sisters problems our problems and to solve them together." In conjunction with this concept, BAC has established a student manpower service project. This project, which begins next quarter, encompasses students to use BAC as an assigned agency to complete an independent study requirement or a class assignment on community involvement.

For further information, contact De Lois Kelly at 233-8883.

### 1st Annual Martial Arts Exhibition

The Concerned Black Students of San Diego City College will present its first annual Martial Arts exhibition on Thursday, December 19, 1974 in the SDCC auditorium.

Starting time: 12:00 noon  
Price: Students with ASB card \$1.00  
Non-student . . . \$2.00

The various arts will include Karate, Kung-fu, Tang Soo Do, Tae Kwon Do, Aikido, Judo. Specials will be: the performance of Kata (forms), Tameshiwari (breaking), and Kumite (fighting).

# Pan-African Conference marks era of peace and liberation

The sixth Pan African Congress was attended by Sis. Diane Evans, Ujima Services-Counseling and Psychological Services. Sis. Diane was one of 60 North American delegates and representative of Southern California. Her participation in the Congress was to identify and evaluate mental health needs and strategies for African descent people.

The Sixth Pan African Congress took place in Dar-Es-Salaam, Tanzania. This event historically marks the era of Pan-African peace, material and social liberation. Kwame Nkrumah, C.L.R. James, Ras Makkonnen are a few of the leaders who encouraged the planning of the Congress. Pres. Nyerere of Tanzania upheld this Congress out of respect for the role it had played in the liberation of African people and felt that now it should help oppressed Africans in diaspora.

The First Pan-African Congress was held in London, 1950, and was organized by Sylvester Williams, a Trinidad lawyer. During this event W.E.B. DuBois stated, "The problem of the twentieth century is the problem of the color line - the relation of the darker to the lighter races of men in Asia and Africa, in America and the islands of the sea. Dr. DuBois has been the moving spirit behind the 1919, 1921, 1923, 1927, and 1945 congresses. The first five congresses were promoted and attended by concerned individuals.

The last and fifth Pan-African Congress held in Manchester England, 1945, echoed the experiences of the African masses. Representatives emerged from the Congress with the mandate of liberating oppressed, colonized Africa. Over the intervening twenty-five years some fifty independent African nations emerged.



Queen Mother Moore "Africans in America constitute a non-self governing nation by United Nations definition. Black people share a common culture, a common language, and a common land base historically referred to as the Southern Black Belt."

Pan-Africanism connotes three ideas; A governmental or a common market model, the unity of Blacks over the world, a humanism which encompasses a universal move toward freedom. The latter was descriptive of the idea underlying the 6th Pan-African Congress

Pres. Nyerere of Tanzania opened the Congress with a speech that created the humanistic tone but recognized the racist aspects of imperialism. The starting point of Pan-African action is defined as an un-

derstanding of the social and political realities of new nations and states. The starting point also includes the abandonment of the utopian idea of returning to

the destruction of Africa came through the invasion of the Persians and Alexander the Great in 332 B.C. One of the most outstanding generals became



Sister Diane Evans

promised lands and identification of promised land as being a making of a new society.

The next action called for was the liquidation of foreign domination, imperialism, colonialism, neo-colonialism, apartheid and zionism by people of Africa, people of African descent and all people of the world. Underlined is the fact that, "A movement which claims to be revolutionary cannot adopt the enemy's methods without in the long run serving that enemy." Sis. Diane perceives this message as basic to the transformation of Black people's life here in America. It provides for unity based on the aims of progress, a dynamic factor and not the color of skin, a static factor. This strikes at the essence of the conflict for power. The individual, class, sexual, and intellectual categorizations are ways to perpetuate the unequal distribution of power. Once we commit ourselves, as a group, to the removal of imperialism such power struggles among us will be removed.

The focus on imperialism was suspicious to many holding a Black nationalist position. In the vanguard of nationalist protectors is poet Haki R. Madhubuti who states "The ideology of white supremacy precedes the economic structure of capitalism and imperialism, the latter of which are falsely stated as the cause of racism. To believe that the white (people) mis-used and manipulated us for centuries until today for purely economic reasons is racist and void of any historical reality." The European need for sense of superiority has been the driving force of their racist acts. Mahabuti cites Chancellor William's thesis that

the destruction of Africa came through the invasion of the Persians and Alexander the Great in 332 B.C. One of the most outstanding generals became

In an attempt to cope with the increasing chasm among the delegates regarding class and race to oppression, Nyerere added a post script to his address in which he recommended that a permanent Pan-African structure be established within the OAU (organization for African unity) to represent the interest of African descent people in diaspora.

The North American delegation was occupied with an internal debate over the race vs class oppression issue. The debate had begun among African-American leadership earlier this year. The intensity of the debate was increased by the private meetings held solely among government representatives who decided which liberation groups would allow delegate status. The progressive African-American representatives perceived this as oppressive and elitist behavior. However the African-American delegates to varying degrees focused on several positions which had come out of the Southern California position paper: A Pan-African Science and Technology Center, a society of Pan-African scientists and technicians, a permanent Pan-African secretarial, and some form of dual citizenship. None of the positions were adopted. Primarily because the presenters of the proposals did not speak out of a clear political framework.

The Sixth Pan-African Congress resulted in: the rejection of Pan-African institutions but an encouragement of exchange of



Owasu Sadanki, of the African Liberation Day Support Committee, called for more visible support from African Nations for the liberation struggle of Africans in the United States.

information and recruitment of technologists from abroad giving preference to Pan-African scientists. Recommendation for a common African currency, a restructuring of the United Nations in order to fairly

represent the continents of the Third World.

Western powers to grant independence to their colonies in the Caribbean and the Pacific. Support the struggles of Palestinian people.



Amiri Baraka  
Congress of African People

Calls for a boycott of Portugal, South Africa and Rhodesia.

Lerone Benett jr.'s reflections of the Sixth Pan-African Congress: "If that was not the beginning of

the ending of the Pan-African Crusade, it was at least the ending of the beginning of a painful process of re-education which may yet make the reality match the splendor of the dream. For

those of us in America who are left with the struggle of translating the events of the Congress into language of our communities, Sis Diane encourages us

to analyze our deeds in the context of our role as student at UCSD. In these roles, each student, African or non-African descent, should be able to identify patterns of thoughts, readings, personalities, and actions which support the concepts

of Pan-Africanism, the liberation of oppressed people. For African people it begins with African people. It begins with a commitment to acquiring knowledge to remove oppression. It begins with receiving and returning a smile to one experiencing oppression. It begins with being involved with the B.S.U., Black Drama, Ujima, Co-op, Communication Board, Mecha, Black Student Alliance. It ends with us reaching the highest levels of our potential.



Sixth Pan African Congress

# Pre-colonial urbanization in Yoruba-Land and Timbuctoo

Research paper by Lawrence J. T. Thibodeaux

## Introduction

This paper deals with pre-colonial urbanization in Africa and the reasons why urban centers were originally started (i.e. trade, communication, protection, etc.). I decided that dealing with the whole continent of Africa on this subject would be like biting on more than I could chew. Therefore, it would be more feasible to deal with West Africa and more specifically, Yorubaland and Timbuctoo. I choose these two areas, as my models for West Africa, because they are considered two of the oldest urban areas in West Africa. Plus, I was greatly influenced by the amount of information to be found on these places.

Sociologists, Urbanologists, (if there is such a term) and others have consistently, in the past, concentrated their studies on European and Euro-american urbanism. It is as if to say that urbans or cities are strictly western. Well, history proves to the contrary. In Yorubaland, large urban agglomerations pre-date the advent of Europeans.<sup>1</sup> The journals, papers and maps of the earliest European exploiters who arrived in this part of West Africa mention several Yoruba towns such as Ife, Oyo, and Ijebu-Ode. In fact, by the time of active European penetration of the country in the late 19th century, many of these towns were already centers.<sup>2</sup> Timbuctoo, on the other hand, which came later (between A.D. 900 and A.D. 1000) than Yorubaland (which originated about A.D.700) had the advantages of being an old community with different cultures attributed to three ethnic groups (the Songhai, the Arabs, and the Tuareg) and having a small population of a little over six thousand. The intense cultural heterogeneity of this city makes it more urban, according to the white man's definition of a city, than many a European and Euro-American community of equivalent size.

## Yoruba-Land

The Yoruba have been and are to this very day the most urban of all African people of any considerable size, and their urban way of life is traditional. All Yoruba towns trace their origin to Ife-Ife. According to Biobaku, Ife-Ife was founded probably between the 7th and 10th century A.D. in the early days of the Yoruba migration into this part of West Africa.<sup>3</sup> In spite of possible connections and contacts with the Sudan from early times, the impression must not be created that Yoruba towns owed their origin to the same cause, namely, the thriving trade across the Sahara to North Africa. The Yoruba were an immigrant group who moved into the south-western part of present day Nigeria from the north-east sometime between the seventh and tenth centuries. This movement was in a series of waves.<sup>4</sup> The earliest of this under Oduduwa probably led to the founding of Ife-Ife. From Ife-Ife, there occurred a dispersion of the sons of Oduduwa to find their own cities and carve out kingdoms for themselves. Of these, three went west to find the kingdoms of Ketu, Sabe and Popo; one went to the south to find the kingdom of Owu; another to the east to find the kingdom of Benin; and two went north to find the kingdoms of Ila and Oyo. The last named kingdom was to become the most important and most extensive of them all. From Oyo, a similar movement to that of Ife-Ife gave rise to still more towns being founded and led eventually to the creation of an extensive empire based on old Oyo which, in its hey day, included most of Western Nigeria, nearly half of Dahomey and parts of northern Nigeria.

One fact stands out from all this consideration, namely, that Yoruba towns arose largely as a form of colonial settlements among indigenous and perhaps hostile peoples. It was an attempt to dominate and control the unorganized mass of aborigines found in the region. In the history of most of the towns are references to numerous hamlets and villages being forced to break up and move into the town. This method of finding towns seemed to have been elevated to Yoruba tradition. As late as the early nineteenth century, when the present Oyo was to be founded, Johnson remarked that several of the surrounding towns and villages within 10 to 20 miles of the new city were depopulated and their inhabitants forced to move into the new town.<sup>5</sup> The incomers found security in concentration and gathered into towns for their mutual protection. Their urban characters further express their roles as administrators, traders or military pensioners.<sup>6</sup>

If administration was the major reason for the existence of many of these towns and cities, they were, in this respect, not much different from many towns and cities of the medieval period elsewhere in the world. Ibn Khaldun, who lived in Spain and north Africa, writing about 1375, placed primary emphasis on the fact that cities were centers of government and political power.<sup>7</sup> He noted that, partly because of this, they soon exhibited economic patterns different from those of the surrounding countryside. Since the proceeds of taxation were accumulated in the cities, and since governmental and educational functions were concentrated here, new patterns of demand arose. These tended to affect, in turn, bringing about economic differences between country and city.

In short, we find that whatever the nature of origin of towns and cities, their continued survival depended on trade. And trade in turn resulted from the production of agricultural surpluses which could be traded against the products of craft manufactures or personal services in the cities and towns. Unequal distribution of natural resources was soon capitalized upon and specialized centers of

production emerged. Considerable movements of peoples and goods became a major factor linking the towns and determining the nature of their interaction, one with the other, as well as of their co-existence in the days before the emergence of powerful national states.

## Timbuctoo

Timbuctoo dating back to approximately A.D.900, was another pre-colonial African city. It had a stable population of over six thousand persons, living in a community roughly a square mile in area, and patterning their lives after three distinct cultural heritages, namely the Songhai, the Arabs, and the Tuareg. The size, density and heterogeneity of the city are all evident. Timbuctoo, of course was well known as an important center of trade and learning long before European contact.<sup>8</sup>

Timbuctoo lies where the Niger River and the Sahara desert meet. For centuries the North-bound wealth of the tropic and south-bound products of the Barbary coast flowed through the city of Timbuctoo.<sup>9</sup> Thus owes its historical importance to its favorable location as a transshipment point. "It prospered as a commercial center because it was accessible to both land and water traffic. All locations on the banks of the Niger do not provide these conditions because of the seasonal rise and ebb of the river over its broad flood plain.... The factors which favored the growth of a commercial center at Timbuctoo were: a) its position at the point where the Niger penetrates the desert most deeply favoring the junction of river and desert borne traffic. b) its location just beyond the area of wide inundations making possible a post settlement open to land traffic the year round. c) the early political and commercial dominance of the area to the west and southwest of Timbuctoo. This factor is largely responsible for the location at the western end at the Niger bend rather than farther east.

Djenne and Timbuctoo always maintained a close commercial connection, most of the commercial goods at Djenne passing on to Timbuctoo or coming from there. Djenne itself was physically isolated by flood waters from the caravan trade just as Oualata was isolated by its desert location from the river traffic. Timbuctoo was accessible to both.

Although Timbuctoo functions as a river port, it is located five miles north of the normal course of the river at high tide and twice that distance from its main channel. The city managed to act as a port by means of the satellite village of Kabara, located on the high water channel itself...The location of noncommercial functions, particularly religious and governmental, at Timbuctoo established the dominance of this community which was always readily accessible by land... In years when the water is not so high, boats unload at Kabara and the produce is taken by donkeys to Timbuctoo. At lower tides, Kabara is accessible by water through a canal built centuries ago to join it with a side channel of the Niger.<sup>10</sup>

History was first recorded in this part of the world around A.D. 1000. The dominant center, at that time, in the Sudan was the Ghana Empire located to the west of Timbuctoo. This empire was strongly influenced by the Arabs who had invaded north Africa in the early eighth century and then infiltrated the western Sudan. Ghana, which adopted Mohammedanism in A.D. 1076, was the focal point of caravan connection with north Africa.<sup>11</sup>

An early manuscript says of Timbuctoo, "In the beginning it was there that travelers arriving by land and water met (Center of communication). They made it a depot for their utensils and their grain. Soon this place became a crossroads of travelers who passed back and forth through it."<sup>12</sup>

Later, other people set up permanent residence in Timbuctoo and the population grew. People came from all directions and from all over creating an important commercial center. The first traders came from the west from the heart of Ghana. Then, there were the Songhai from Gao and the Bambara from Mali. Black and Arab scholars, educators, philosophers frequent the city and taught at the nearby university (of Sankore).

The glory, wealth, and prestige of Timbuctoo came to a sudden demise, with the invasion of the white man (the French). Documents, arts, monuments, etc., were either stolen or destroyed. What was once great Timbuctoo was now desolate, barren, and reduced to a French colony.

## Conclusion

Yorubaland and Timbuctoo, two outstanding pre-colonial Black African urban areas set up patterns, records, and examples for Europeans to copy. They were administrative centers, communication centers, agricultural centers, trade and commerce centers, and centers of education. It is therefore obviously pathetic for so-called Sociologists and Urbanologists to fail to mention or give overdue credit to negated African cities, as a model for urbanism.

## The Five Negro Presidents U.S.A.

By J.A. Rogers

J. A. Rogers' *Five Negro Presidents U.S.A.*, is a startling and revealing pamphlet about five former presidents of this country who were proclaimed by white people as being of Black ancestry. Bro. Rogers cites information obtained to prove this theory from newspaper articles, books, pamphlets, interviews, magazines, and numerous other sources. He also elaborates on famous statesmen, politicians, military heroes, and other historical figures who were proven to be Black people or of "Black Stock."

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## Footnotes

1. See W. Bascom, "Urbanization among the Yoruba," *The American Journal of Sociology*, Vol. 60, No.5, March, 1955, pp. 446-454, for fuller consideration.

2. A.L.Mabogunje, "Yoruba Towns," Ibadan, 1962, p.1

3. S.O.Biobaku, *The Origin of the Yoruba*, Federal Information Service, Lagos, 1955, p.21.

4. S.Biobaku, op. cit., pp. 21-22.

5. S.Johnson, *The History of the Yorubas*, London, 1921, p.281.

6. A.E.Smailes, *A Geography of Towns*, London, 1953, p.75.

7. Ibn Khaldun, *Protégomènes* (written between 1375 and 1378), edited and translated by M.G. de Slane, Paris, 1936, Vol. 2, pp.238-41, 277-82, 294-313.

8. William Bascom, "The Urban African and His World," in *Urbanism in World Perspective*, a reader edited by Sylvia Fleis Fava, New York, 1968, p.83.

9. Horace Miner, *The Primitive City of Timbuctoo* (Princeton: Princeton University Press, 1953) p.3.

10. Ibid, pp. 3,4, footnote number one.

11. Ibid, p.3.

12. Es-Sadi, 1900: 36. His *Tarikh es soudan* was completed in 1655, but probably made use of earlier manuscripts.

# Book Reviews

mother trying to save the life of her child; Hannah Kemhuff, an old Black women revenging a wrong done her by a southern white woman. The stories are oriented around Walker's unique vision and philosophy of the Black Woman which is based on history. She calls the 19th-century Black women "suspended" women because they belonged to a period that did not acknowledge them except as the "mules of the world." This left no place for them to grow or create or search for their identities. These stories are the lives and troubles of Black women Walker has written of. There is much to look forward to in the writings of Alice Walker, for besides her understanding of the past, she has a sense of the future. She sees the cycle of the "suspended" women coming to an end because Black women, both in literature and in life, have helped to create room for the next generation to move into. After *In Love and Trouble* I am certain we can expect truly significant work from Alice Walker, she's very impressive.

together a panoramic autobiography including the many people and experiences that molded him to be the creative genius he is so well known to have been. His creative genius rests in his ability to become inspired by phenomena of nature, a song, gambling, travel, a simple event which enabled him to translate into memorable sounds. This book is a warm, rhythmic profile of a professional whose musical style is matchless and I'm quite sure very capable of existing. *Music Is My Mistress*, written by this creative genius will not, with no doubt, let you down. The Duke does not disappoint.

## Black Political Parties

By Hanes Walton Jr.

**Black Political Parties:** A Historical and Political Analysis, by: Hanes Walton Jr.

This title is seemingly misleading for rather than being a discussion of Black political parties it is primarily a discussion and analysis of the activities of Black organizations that have been involved in politics. It is also concerned with the outstanding Blacks who have been involved in the two major parties. In the book the author draws a discussion between Black political organizations and Black political parties. He feels the political

greatest poet), Winston Churchill's grandmother, Vice President Hannibal Hamlin, Alexander Hamilton (hero and conqueror), leading novelist Gertrude Atherton, and Colonel George William Fairfax (cousin of the great Lord Fairfax). Other works by J.A. Rogers include: three volumes of "Sex and Race," "From Superman To Man," "100 Amazing Facts About The Negro," "Watuze Knows No Color-Line," and "Africa's Gift To America." His books with their hundreds of illustrations are highly controversial.

In order to purchase one of his books write to:  
Helga M. Rogers  
1270 Fifth Avenue  
New York, N.Y. 10029  
Telephone: Fillmore 8-0204

by Joe T.

## In Love and Trouble

By Alice Walker

**In Love and Trouble:** Stories of Black women, by: Alice Walker. Harcourt, Brace Jovanovich, New York.

The stories in this book constitute a painfully honest, searching examination of the experiences of thirteen Black women of different ages and a variety of circumstances. To name a few: Myop in "The Flowers" is a Muslim bride; Rannie Toomer, a young backwoods

## Music is My Mistress

Revised by K Edwards

**Music Is My Mistress,** by: Duke Ellington Garden City: Doubleday & Company, 1973.

Through his nostalgic reminiscences Duke Ellington put

# Pharoah Sanders - Blues to Afrika

Music 13A., Alfred W. Zollar, 14 March 1974, Dr. E. Meadows

The jazz of the sixties had a devastating affect upon many young Black musicians. The affect and influence of John Coltrane, alone, can be seen, not only in the music itself, but also in the Blackman's approach to the music. From a young layman's standpoint, Trane's musical conception opened up yet another outlet to beautyify the music. However, these young Black musicians are by no means content to simply imitate Trane. Instead, they are seeking out to move the music in new directions, as it must be, since a branch of a tree is eternally grateful to its roots. Rather than become programmed into carbon-copy, proto-types of Trane, his young disciples took his musical contributions and moved them to yet higher dimensions, in the tradition of Afrikan music. One such disciple is Pharoah Sanders. Through his musical interpretations have evolved the best of John Coltrane, in addition to Sonny Rollins, Ornette Coleman and others. This paper is intended to shed light on the energetic, creative music of Pharoah, from a ten year reflection.

First, a bit about the man. After all, music is a life-expression. He was born in 1940 in North Little Rock, Arkansas, to the birth-given name of Pharoah. His initial motivation was to be an artist. Pharoah didn't begin his involvement with music until high school at the age of sixteen (his junior high school had only a drum and fife corps). He started out on drums and clarinet and soon began gigging in some of the local rhythm and blues bands. He even played one gig with Bobby "Blue" Bland.

In 1959, Pharoah began playing tenor saxophone, and upon graduation from high school, made his way from the South to Oakland Junior College on a musical scholarship. He soon began playing with Ed Kelley, Robert Porter and Dewey Redman. It was during this time that he first met up with John Coltrane in San Francisco, a friendship that was, perhaps, the most rewarding of his life. He also met Ornette Coleman in San Francisco. Pharoah then began to study harmonics and play in a style, free from traditional Western constraints.

Three years later he made his exodus to the musical mecca of the times, New York City. Pharoah soon began playing around New York, with drummer Billy Higgins, and alto-saxophonist C. Sharpe. He then ran into Don Cherry, and it wasn't long before he was playing around town with the famed trumpeter. Pharoah also had associations with Sun Ra and Rashied Ali. He lives in New York today.

Pharoah's musical relationship with John Coltrane played a major role in the development of Pharoah Sanders, not only as a musician, but also as a man. He and Trane had a very close friendship. When they weren't talking music, they were talking life (how could they separate the two?). Contrary to the belief of many, Pharoah was never a regular member of Coltrane's combo. John would just invite him to gigs and recording sessions. By this time Pharoah had his own group and when he wasn't playing with Trane, he was playing with them.

In 1964, he recorded his first album as a leader. Pharoah, at this point in time, seemed to be absorbing the influence of Trane's "sheets of sound" along with the free improvisation of Ornette Coleman. Although his tenor voice was not yet distinct, it marked the beginnings of a synthesis. At this time, there were many influences for a young musician to pick up on, aside from Trane and Coleman. There was Sonny Rollins, Eric Dolphy, Booker Ervin, just to name a

few. And with Ornette Coleman and his music there seemed to be a new thing cookin', much as was the case in Minton's in the 1940's. Of course, Pharoah was very attentive.

It is destined to be an under-statement that Pharoah's musical relationship with Mr. Trane had a great affect on his career. He and Trane, together, began to explore the "new thing". Pharoah began to experiment with his embouchure and tone, soon developing a near perfect vibrato, which is a trademark of his present-day style. Ironically, during his tenure with Coltrane, his style seemed much more divorced from the overwhelming influence Trane had on him a year before. In fact Pharoah's improvisations in the upper registers (and beyond), seemed to be just the proper inspiration Trane needed to lay down his searing, fiery statements. Just listen to their interplay on Coltrane's Meditations. In little or no time, Pharoah was playing all over the horn, from shrill, human-like, screams to dark and mysterious growls. Trane's ideas about chords and rhythms are a major part of Pharoah's music today, such as a rhythmic drone, generated by various percussive instruments.

It has been rumored that it wasn't until Charlie Parker's death that Miles Davis was able to pursue his own musical direction. The influence was just that strong. One may think this to be the case with Pharoah Sanders and John Coltrane. However, Pharoah firmly established his individuality as a composer, as well as a tenorman, before Coltrane's untimely death, with his second album *Tauhid*. His serene lyricism on that date was one of the most pleasing (to some surprising) developments to come out of the "new jazz". And in fact, during this time he was still gigging with Trane. Through his compositions Pharoah was (and is) able to employ the best of all types of music, from Japanese chants, to the drum music of Afrika.

This is not to say that Trane's death in 1957 did not affect Pharoah's musical directions. This point needs no further clarification if one understands the closeness of their friendship. Pharoah's first album release after Trane's death, *Karma*, was in fact Pharoah's testimonial to his faith, a point of strong bondship between he and Trane. I think that this album marked his final stage of development into an individual voice in the world of music. The strongest remaining influence of Trane was in Pharoah's approach to his music and the world. Pharoah once made the remark, "I play for the Creator." Pharoah's music at this time began to take on multixtextual feelings, with changes in mood and tempo.

Within this melodic, colorful approach, Pharoah created some of the most beautiful music to emanate from this soil. He found, that with two bass players and an uptempo line, he could have a free, yet cohesive, structure upon which to build his wide-ranged, improvisations. This resulted in some of the most exciting, energetic music on record to date. His album *Black Unity* bears out this hypothesis. His album following *Black Unity*, *Live At The East*, represents the ultimate in simplistic beauty.

Thembi Sanders, Pharoah's wife, once described her husband's music as "Pan-African in nature." His use of various African percussive instruments and African scales and rhythm have been a major part of his music since 1969. The albums Thembi and Ummun, Bukmun, Sumyun have this Pan-African flavor. Yet his music of today

Continued on Page 7

organizations are concerned with the number of black voters and endorsing candidates, while the black parties, not only add to the voter rolls, but nominate candidates and help these candidates to win. Through early Black history he attempts to trace the growth of Black pressure groups and parties.

Using an assessment of Black third parties as attempts "to bring the Black man to a position of power within the American political system" as a basis, Dr. Walton theorizes on the future of Black political parties. He believes Black parties are "mainly instruments for protest" that call attention to the neglect, that we know so well, of the major parties.

In the epilogue the author feels that the birth of a "National Black Party" is possible now that the old line Black political elite are being defeated in their methods and purposes.

The UJIMA newspaper is accepting research papers from all students, faculty and staff

Writers, typists, artists, photographers needed to work on UJIMA (Collective work)





Poetry by  
Brother  
Al

In Search of Truth

Black wind  
blowing from the  
beauty of forgotten  
days  
into the parasitic  
dreams of the  
red, white and  
blues.  
The instantaneous  
surge of Black  
creativity  
held in captivity  
by the one we know  
too well.  
The one who stole  
our lives, without  
conscience nor  
reprimand  
the one who preys  
upon our rhythmic  
voodoo  
the mindless imitation,  
the deaf critic  
deaf to the impatient  
screams of a soul  
denied.  
But through endless  
tireless communion  
with our own musical  
spirit  
can we pursue  
the lost truth  
that is the key  
to our Nation.  
In search of truth.  
All praises to the  
Creator  
of the Blackman....

# Black men/white women

Over the past decade there has been quite a bit of controversy over the subject of Black men and white women. After so many years of who knows how much struggling we've done with and for black men, a fair amount of black men have been deserting us sisters for white women. I personally feel very sad seeing this type of situation has risen. We've stood by the blackman's side for so long doing our best to help him in everything he ever attempted to do. Is this form of non recognition what you think we deserve?

I feel a lot of sisters have taken a very negative attitude towards this situation. As long as we get mad and loud, like we do when we get upset, and continue to shine these brothers on, our problem will forever exist. There's a reason for everything everyone does. What I'd like to do is talk about a few of them, hoping it will bring about a better understanding for us. Understanding is the first step in finding a solution.

A brother I once spoke with announced that he thought white women in general were more attractive than black women. Now, in that instance I'd say the brother has not yet realized the essence of black beauty. He's been listening to the saying "the whiter you are the better" and has never heard I guess "the blacker the berry the sweeter the juice". As a slave he was constantly reminded that the master's wife and daughters were off limits at all times. Not only were black men not to look at them, or think about them, but even talking to them, during that period, was enough to bring about a castration. White women were considered very "pure" and "precious". If her skin was lily white and she had long straight hair she was "just as much a jewel as a diamond".

What many black men have not yet realized is that being black does not prevent us from being beautiful. We feel we are very much as and even more beautiful than white women. Check us out: our velvety smooth, black skin, our soft kinky fros. Check first though, black brothers our minds for it is only through our minds that we will obtain the understanding that will allow us to love each other as we should.

It is impossible for us to do it alone. Some brothers are so involved in taking part in the making of black/white babies, there's little time for us. How else can we physically build our race if together we cannot produce black children.

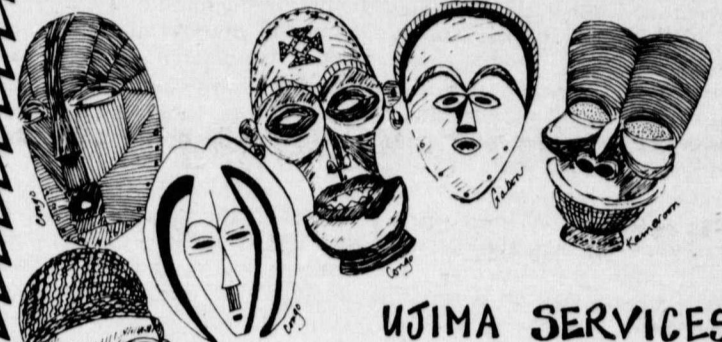
Another reason I've heard from black men is that the dominant male role doesn't exist as strong between black brothers as it does in a black/white relationship. It's very hard to understand how that can be said. We have for so long been denied the opportunity to grow and create for ourselves as well as our people. When we go out to seek higher education it is only to enrich ourselves so we can feel accomplishment and be proud. Our wish is not to outsmart you or make you feel inferior to us. Some black men are so egotistic and belligerent that intelligent black women scare him. They take our strongnesses for weaknesses and would rather his woman be his slave rather than his mate. As far as that goes, we've had our share of slavery.

When we play hard to get, which is another complaint, we aren't asking or expecting you to go through a lot of changes. We only want respect. We've been taken for granted too long. Why is it hard to ask to be treated like a lady?

Seeing black men with white women no longer upsets me as it did. It's something that will probably be around for a while.

There are still those, I am proud to say who respect and appreciate us as black women. These are the men who will build the foundation of our race. I think it's God's way of separating the weak from the strong. To you, the strong men of our race; I love you now, tomorrow and forever!

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**Ujima Newspaper/Fri./7:30-8:30/Stu. Ctr. Rm. 206**

**Black Student Science Org./DFri./6-7/Tioga Hall 7th Flr.**

**Black Karate/Sat./12-2/Wrestling Rm.**

**B.S.U./Thurs.\*7:30-8:30/Bdg. 2A, Muir Campus Rm. 2113**

**Ujima Radio Meeting Program/Tues. & Thurs./9-10/KSDT Radio**

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**\*Last Thursday of every month**